

Bread Loaf

WRITERS' CONFERENCE

AUGUST 15-26, 2001



The Bread Loaf Writers' Conference

August 15-26, 2001

ADMINISTRATION

John M. McCardell, Jr.
President of Middlebury College

BREAD LOAF ADMINISTRATION

Michael Collier
Director

Devon Jersild
Administrative Director

Noreen Cargill
Administrative Coordinator

ADMISSIONS BOARD

David Bain, Michael Collier, Hugh Coyle,
Devon Jersild, Ernie McLeod, Ian Pounds,
Elizabeth Powell, Catharine Wright

Visit Bread Loaf on the internet:
<http://www.middlebury.edu/~blwc>

For further information, please contact:

*Noreen Cargill
Bread Loaf Writers' Conference
Middlebury College
Middlebury, VT 05753*

*Office telephone: 802-443-5286
Office fax: 802-443-2087
Fax, August 15-26: 802-443-2770
E-mail: blwc@middlebury.edu
Web site: <http://www.middlebury.edu/~blwc>*

The Bread Loaf Writers' Conference is one of ten summer programs offered at Middlebury College. Others include the Language Schools of Arabic, Chinese, French, German, Italian, Japanese, Russian, and Spanish; and the Bread Loaf School of English in Vermont; Oxford, England; Santa Fe, New Mexico; and Juneau, Alaska.

Middlebury College complies with applicable provisions of state and federal law which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability.

Photo Credits

Cover and principal
photography:
Edward Brown.
May Sarton p. 6,
Robert Frost p. 7:
David Rhinelander.
Toni Morrison p. 7:
Erik Borg.
Carl Phillips p. 11:
Doug Macomber.

Director's Note

The Bread Loaf Writers' Conference is one of America's most valuable literary institutions. For more than 75 years, the workshops, lectures, and classes, held in the shadow of the Green Mountains, have introduced generations of participants to rigorous practical and theoretical approaches to the craft of writing, and given America itself proven models of literary instruction. Bread Loaf is not a retreat—not a place to work in solitude. Instead it provides a voluble congress of diverse voices in which we test our own assumptions regarding literature and seek advice about our progress as writers.

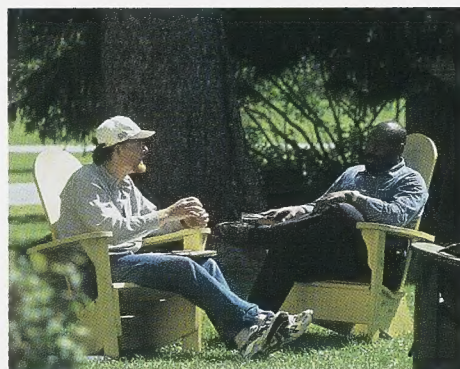
In August we will again welcome more than two hundred talented writers to the historic Bread Loaf Inn, along with our distinguished faculty, and many agents and editors from major publishing houses and literary firms.

Come prepared to join fully in the busy schedule and to enjoy the beauty of the wilderness setting. No one who has done so has failed to be inspired, encouraged, or changed by Bread Loaf.

I look forward to meeting all of you who will attend the Conference. Until then I hope you will feel free to contact Devon, Noreen, or me should you have any questions.

Michael Collier

MICHAEL COLLIER
Director



From top to bottom:
Contributor Sue Kwock Kim and director Michael Collier; contributor Lee Brooks discusses his manuscript with faculty member Randall Kenan; Norton editor Jill Bialosky enjoys the sunshine with authors David St. John, Helen Schulman, and Elissa Schappell.

A14

Bread Loaf Writers' Conference



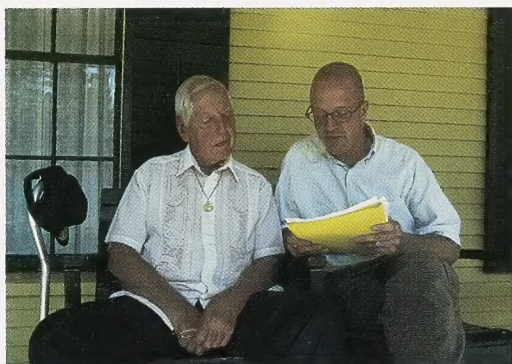
The Program

Writing workshops in fiction, poetry, and nonfiction are the core of the curriculum. Each faculty member conducts a small workshop, most often of ten contributors, meeting for five two-hour sessions over the course of the Conference. All participants also meet individually with their workshop leader to amplify and refine what was said in the workshop itself.

Faculty give lectures on writerly issues, and one-hour classes on specific aspects of craft. Readings by faculty and guests are scheduled in the Little Theatre throughout the day and into the night.

We offer many opportunities for you to inform yourself about the world of publishing. Early in the Conference, guest editors and agents give overviews of the industry, describing the functions of agents and literary editors, answering questions, and offering guidelines on how to submit book proposals and full-length manuscripts. You may sign up to meet with an editor or agent in small groups.

Magazine editors, publicists, grant specialists, and other guests offer a range of presentations on topics related to publishing.



The schedule varies, but most days look something like this:

7 A.M.	breakfast
9 A.M.	faculty lecture
10:10 A.M.- 12:10 P.M.	workshops/preparation time (alternating days)
1 P.M.	lunch
2:30-3:30 P.M.	craft classes
4:15 P.M.	reading or guest speaker
5:30 P.M.	guest presentation
6:30 P.M.	dinner
8:15 P.M.	reading
9:30 P.M.	coffee reception

Workshop meetings take precedence, but hikes, meetings with editors and agents, individual conferences with faculty, and other activities may be scheduled simultaneously with lectures and readings. With so many tempting options, Bread Loafers sometimes take a few days to realize they have to pace themselves.





Opposite page: William Meredith lends a poetic ear to contributor Gary Hawkins.
 Above: Literary agent Elizabeth Sheinkman meets with contributor Merrill Feitell.
 Below: Contributors J.E. Robinson and Natalie Baszile after a hayride on Treman lawn.



OUR GUESTS IN 2001 WILL INCLUDE:

Miriam Altschuler, Literary Agent, Miriam Altschuler Literary Agency
 Esmond Harmsworth, Literary Agent, Zachary Shuster Harmsworth Agency
 Amy Holman, Director, Literary Horizons, Poets & Writers
 Alane Mason, Editor, W.W. Norton
 Fiona McCrae, Editor-in-Chief, Graywolf Press
 Colleen Mohyde, Literary Agent, Doe Coover Literary Agency
 Martha Rhodes, Editor and Publisher, Four Way Books
 Jodee Rubins, Managing Editor, *New England Review*
 Elizabeth Sheinkman, Literary Agent, Elaine Markson Literary Agency
 Janet Silver, Editor-in-Chief, Houghton Mifflin
 Carol Houck Smith, Editor-at-Large, W.W. Norton

Bread Loaf far exceeded any goals I could have thought of — demystifying the publishing industry, climbing past the slush pile, and having my piece workshopped by good readers and writers. I went home knowing exactly what to do to shape up my novel, and with the contacts I needed to make.

Carolyn Soutter
Avon, Connecticut

After I studied Tai Chi Ch'uan for a few years, my teacher made me practice left-handed (the mirror image of what I'd been learning). It was a frustrating and exhilarating way to rewire my brain — very similar to the Bread Loaf experience.

Gay Terry
New York City





Location

For those who enjoy outdoor life, Bread Loaf is ideally located at the edge of the Green Mountain Forest in Ripton, Vermont. A junction with the Long Trail, which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike up Route 125. The campus also offers many opportunities for recreation: volleyball and clay tennis courts, a softball and soccer playing field, jogging and hiking trails, and the bracing water of Johnson Pond. A beach at Lake Dunmore is twelve

miles away, and Lake Pleiad is a quarter-mile down the Long Trail. In nearby Middlebury you can find country auctions, antique shops, a state crafts center, a fine museum, a movie theater, and riding and golf facilities. The elevation at Bread Loaf is 1500 feet above sea level. From the west, the campus can be reached by turning off Vermont Route 7 in East Middlebury, taking Route 125 up the mountain. From the east, turn off Vermont Route 100 onto Route 125. You'll know you have arrived when you see the ochre-colored Inn and its cluster of cottages.





I loved working with a diverse group of poets, and I appreciated Linda Gregerson's focus on language: how to shape a poetic line, what divides literary from colloquial, and lyric from narrative. For me, this workshop was an antidote to burnout and a chance to rediscover the joy of craft.

*Deborah Greenhut
East Brunswick, New Jersey*

Peter Turchi's comments were almost surgically delicate and respectful, in class and out. No smashed egos; lots to think about in regard to one's work; lots of topics covered (including how to critique others in the workshop — quite valuable).

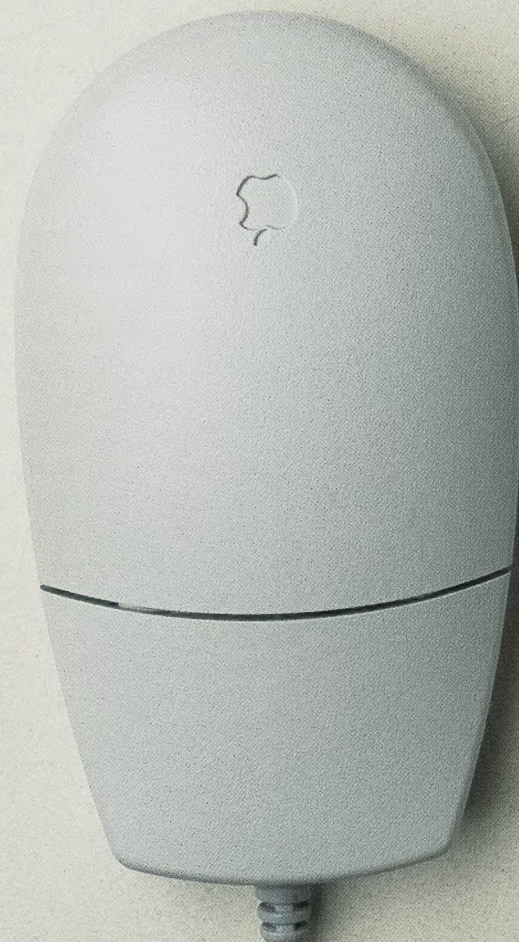
*Dylan Landis
Santa Monica, California*

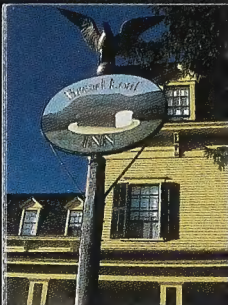
The best thing about our workshop was Jay Parini's *humanity*, and his way of weaving informal discussion into a coherent whole.

*David Regenspan
Ithaca, New York*



Clockwise from bottom left:
The Madrigals is a singing group for contributors of all musical abilities; a break on the Bread Loaf lawn; in front of the cabin where Robert Frost spent many summers, Christopher Merrill leads a discussion on the relationship of nature and poetry.





History

Bread Loaf is the oldest writers' conference in America. Since 1926—a generation before “creative writing” became a course of study in educational settings—it has convened in mid-August at the Bread Loaf campus of Middlebury College.

Set in the Green Mountain National Forest in Ripton, Vermont, the land was acquired in the nineteenth century by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. He added a cupola and three-story wings to an existing Victorian farmhouse, and built a series of cottages to house his summer guests. Ultimately, Battell purchased more than 30,000 acres of forest and farmland in the mountains, and in 1915, willed all of it to Middlebury College. The College established a graduate school of English and American literature—still in session for six weeks every summer—and housed it on the Bread Loaf campus.

The impulse to establish the “Conferences on Writing” came initially from Robert Frost, who loved the inspiring setting. Willa Cather, Katherine Lee Bates, and Louis Untermeyer—all of whom taught at the School of English in 1922—also suggested that the campus be used for a writers' conference when it was vacant at the end of each August. The idea took hold. At Middlebury College's



request, the young editor John Farrar organized a teaching staff and program.

The writers John Farrar attracted to the campus in the first few years—among them Stephen Vincent Benét and Hervey Allen—helped establish the reputation of what came to be called the Bread Loaf Writers' Conference. They were followed by a long line of writers with established reputations, as well as writers in more formative years, for whom Bread Loaf was a source of encouragement.

The buildings at Bread Loaf have been modernized in the years since Joseph Battell stood near the horse-block, welcoming guests as they alighted from carriages. The old stage route up the steep pitches and hairpin twists of the Ripton Gorge has been paved. Despite concessions to convenience, the campus has changed little in the last half century. The old wood-shingled Bread Loaf Inn, the huge



Barn with its fieldstone fireplace, the outlying buildings with their porches and wicker chairs, the stillness of the surrounding forest—all are much as they were in 1926 when the Conference began.

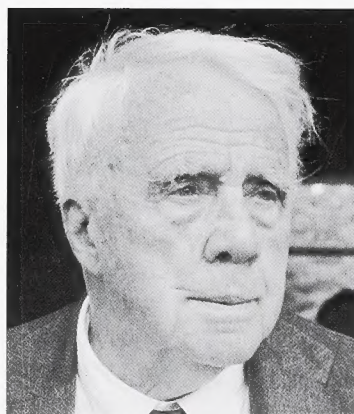
[Historical facts are taken from *The First Thirty Years* by Theodore Morrison and *Whose Woods These Are* by David Haward Bain and Mary Smyth Duffy.]



Bread Loaf has long attracted writers with established reputations. Stephen Vincent Benét, Robert Frost, John Crowe Ransom, Wallace Stegner, Josephine Johnson, Katherine Ann Porter, Archibald Macleish, William Carlos Williams, W. H. Auden, Isaac Asimov, Shirley Jackson, Ralph Ellison, and Robert Hayden are among those who have taught at the Conference. More recently, Howard Nemerov, John Gardner, Stanley Elkin, Anthony Hecht, Gail Godwin, John Irving, Donald Justice, Rosellen Brown, William Maxwell, Louise Glück, William Meredith, Maxine Kumin, Grace Paley, Mark Strand, Andrea Barrett, and Edward Hirsch have taught and lectured at Bread Loaf.

Most writers attend Bread Loaf before their work is well known. Carson McCullers, Eudora Welty, Theodore Roethke, Howard Fast, Elizabeth Spencer, May Swenson, Dan Wakefield, Anne Sexton, Joan Didion, Toni Morrison, Tim O'Brien, Rita Dove, Walter Mosley, Richard Ford, Carolyn Forché, Francine Prose, Linda Pastan, Amy Hempel, and Julia Alvarez are among the many writers who came to Bread Loaf early in their writing careers.

For a selected list of Bread Loaf faculty since 1926, visit our Web page, at www.middlebury.edu/~blwc.



Opposite page, top: 1940 Fellows, including Eudora Welty, John Ciardi (upper left), and Carson McCullers (lower right), with Louis Untermeyer and Director Theodore Morrison (center).

Opposite page, bottom: May Sarton, early 1950's.

This page, top: Robert Frost, "the Godfather of Bread Loaf," 1961.

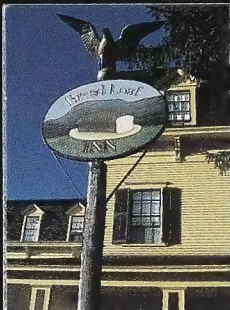
This page, bottom: Toni Morrison, faculty 1976.

Bread Loaf reminded me that a life of greater clarity and grace is within my reach. A reading like Randall Kenan's, a lecture like Charles Baxter's, a surprise visit by a master like William Meredith — I took these experiences home with me. I think of them when everyday life — work, bills, traffic, TV — can seem to conspire against my development as a writer.

Michael Honch

Takoma Park, Maryland





General Information

LODGING AND MEALS

Bread Loafers are housed on the mountain campus of Middlebury College, in the Bread Loaf Inn and its cluster of cottages and buildings. Most rooms are doubles and share a bath. We make every effort to ensure that roommates will be compatible, and in fact, some lifelong friendships have developed between Bread Loaf roommates.

All buildings are within walking distance of the center of the campus, but some are farther from that center than others. We ask admitted Bread Loafers if they plan to bring a car, so we can arrange accommodations suitably. A list of local rentals is available to those who prefer off-campus housing.

Meals are served in the dining room of the Inn. There's a well-stocked salad bar, and vegetarian options are available. Bread Loafers who live off-campus may pay for individual meals in the Inn; there is also a snack bar in the Barn.

Bread Loaf is a smoke-free campus. Vermont State Law prohibits smoking in any building on campus, including dormitories.

THE LIBRARY AND "APPLE CELLAR"

The Davison Memorial Library at Bread Loaf hosts a collection of literature, reference books, and reserve shelves. The downstairs "Apple Cellar" is a full-featured computer room (both Macintosh and IBM platforms), including printers and Internet connections for writing, research, and e-mail.

APPLICATION AND ADMISSION

You may apply to the Conference by submitting a sample of original work and an application form. Acceptance is based on the strength and promise of the writing sample and the admission board's judgment that the applicant will benefit from the Conference. The workshops are designed to accommodate both published writers and those in the early stages of promising careers.

We cannot enroll anyone for less than the full 11 days of the Conference. Applicants must be at least 18 years of age.

DEADLINES

FINANCIAL AID

Financial aid applications must be postmarked by March 15.

REGULAR APPLICATIONS

Workshops fill up fast; we encourage you to apply as early as possible.

If your application is postmarked by April 15, you will be advised of our admissions decision by May 15. Applications postmarked after April 15 will be considered on a rolling basis.

We will not read applications after July 15.

SUBMITTING A MANUSCRIPT

■ Applicants should submit a manuscript of unpublished work in progress for consideration by our admissions board: up to 25 double-spaced pages of fiction or nonfiction, or up to 10 pages of poetry. Your name should be on each page. No staples, please.

■ Please include a short synopsis if your manuscript is excerpted from a longer project.

■ If you are accepted, the manuscript you send with your applica-

tion will be critiqued in your workshop and in a private conference with your workshop leader. If you wish to send different material for this purpose, you may do so before June 15.

■ Due to the volume of applications, we cannot accept revisions or additions once the original is received, except a substitute manuscript after your admission.

■ Please do not send children's or young adult literature, newspaper journalism, or academic writing.

■ We will return supporting materials if you include a self-addressed, stamped envelope. You may also enclose a self-addressed, stamped envelope or postcard if you would like us to acknowledge receipt of your application.

FINANCIAL AID

Financial aid applications must be postmarked by March 15. Candidates will be notified by letter in June.

Thanks to the generous support of Middlebury College and to an endowment fund established by past Bread Loafers and other donors, we are able to offer three types of financial aid: fellowships, tuition scholarships, and work-study scholarships. We award financial aid in recognition of published work or literary promise; financial need has no bearing on our decisions. The awards must be used in the year they are granted. An applicant may receive a fellowship, tuition scholarship, or work-study scholarship only once in a given genre.

FELLOWSHIPS

To be considered for a fellowship, applicants should have published one book (and not more than two)

within the last four years, in the genre in which they are applying. At Bread Loaf, each fellow gives a reading from his or her own work and may also offer a one-hour class on some aspect of craft. (Proposals for these classes are solicited from fellows after they are admitted.) Each fellow is assigned to a workshop and may be asked to assist the faculty member.

Fellowships cover full tuition, room, and board at the Conference (\$1,798).

With your application for a fellowship, please include a letter of recommendation from an editor, agent, or colleague, as well as a copy of your book (your most recent one, if you have published two). Galleys or proofs are acceptable, but your book must be in print by the time of the Conference. Since fellows' work is not critiqued in workshops or by faculty, there is no need to submit a manuscript in progress.

Please do not send chapbooks, self-published books, books for which you have served as coauthor or editor, academic work, children's or young adult literature, or "how-to" books.

TUITION SCHOLARSHIPS

Tuition scholarships are awarded to writers who are actively publishing original work in distinguished magazines and literary periodicals, such as *Poetry*, *Callaloo*, *Atlantic Monthly*, *New England Review*, and *Threepenny Review*, or who have received recognition such as the "Discovery" /The Nation Award or a National Endowment for the Arts Fellowship.

Tuition scholarships cover tuition at the Conference (\$1,172).

Along with your application, please include a letter of recommendation from a teacher, editor, or colleague, and photocopies of work that has been published within the last two years. Since tuition scholars are contributors in workshops, please also include unpublished work according to the guidelines for submitting manuscripts.

WORK-STUDY SCHOLARSHIPS

Work-study scholarships are awarded to applicants whose writing shows exceptional promise. At Bread Loaf, recipients work as waiters in the dining room. Food preparation is not involved, and previous experience is not required. The work is physically quite demanding, however, so candidates should be in very good physical condition.

Work-study scholars earn their room and board (\$626), and the scholarship covers full tuition at the Conference (\$1,172). To secure a place, a deposit of \$200 is required of work-study scholars at the time of acceptance. This deposit is returned at the end of the Conference.

Recommendations are not required. Please follow the regular guidelines for submitting manuscripts.

AUDITORS

If you would prefer to come to the Conference without bringing a manuscript, you may apply as an auditor. You need not send a writing sample. Admission will be offered to individuals who are just beginning to write, but who do not have a manuscript ready for close criticism; to teachers of writing; to those involved in editorial work; and to those who simply wish to learn about contemporary writing and publishing. Auditors participate in workshops and, with the exception of the private manuscript critiques, in all other aspects of the Conference.

PAYMENT INFORMATION

At the time of admission, we require a nonrefundable deposit (fellows excepted) of \$200. The deposit will be applied to your total charges; we will bill you for the balance on June 1.

No refund of fees will be made for people who must leave the Conference early.

There is no application fee.

My feeling leading up to Bread Loaf was pure and simple dread — marooned in the woods with 300 writers? But within a day I began to see the genius of the place. The readings, the lectures, the mountains and Lake Pleiad, yes. But above all, the people. What a wonderful bunch — diverse in every sense, yet bound together by a common reverence for The Word in all its guises. And kind! And smart! And funny! A week later, I am still feeling pangs of withdrawal. Is there a support group for this?

Joel Brouwer

Tuscaloosa, Alabama

FEES

CONTRIBUTOR

Tuition: 1,172

Room/Board: 626

Total: 1,798

AUDITOR

Tuition: 1,096

Room/Board: 626

Total: 1,722





Faculty

NONFICTION

Vivian Gornick is a memoirist and an essayist. Her books include *Fierce Attachments*, *Approaching Eye Level*, and *The End of the Novel of Love*. Her essays and reviews have appeared in *The New York Times Book Review* and *Magazine*, *The New Yorker*, *The Nation*, the *Los Angeles Times Book Review*, and *Threepenny Review*. Two of her books have been nominated for the National Book Award and the National Book Critics Circle Award. In 1990 she received a Guggenheim Fellowship. She has been teaching nonfiction writing in MFA programs for fifteen years. Her newest book, *The Situation and the Story: the Art of Personal Narrative*, will be published in September.

Jim Paul is the author of two nonfiction novels, *Catapult: Harry and I Build a Siege Weapon* and *Medieval in L.A.* Paul began writing as a poet, publishing in *The New Yorker*, *The Paris Review*, *The American Poetry Review*, and elsewhere. He is the translator of a 10th-century verse for the English runes, *The Rune Poem*. He has received a Guggenheim Fellowship, a Wallace Stegner Fellowship in Poetry

at Stanford University, and a California Arts Council Fellowship in Creative Nonfiction. He is currently director of the Poetry Center at the University of Arizona in Tucson.

POETRY

David Baker has published seven books, most recently *The Truth about Small Towns* (poems) and *Heresy and the Ideal: On Contemporary Poetry* (criticism). He has received awards and fellowships from the Guggenheim Foundation, the NEA, Poetry Society of America, Society of Midland Authors, and has taught at Kenyon College and the University of Michigan. Currently he is professor of English at Denison University where he holds the Thomas B. Fordham Chair of Creative Writing; he is also poetry editor of *The Kenyon Review*. A new book of poems, *Changeable Thunder*, is forthcoming.

Linda Bierds's books of poetry include *Flights of the Harvest-Mare*; *The Stillness*, *The Dancing*; *Heart and Perimeter*; *The Ghost Trio*; and *The Profile Makers*, which won the 1998 PEN/West Poetry Prize. In November, 2001, her sixth book, *The Seconds*, will be published by Putnam's. Her

awards include fellowships from the Guggenheim Foundation, the Ingram Merrill Foundation, and the John D. and Catherine T. MacArthur Foundation. She teaches at the University of Washington in Seattle.

Michael Collier, director of the Conference, is the author of four books of poems, *The Clasp and Other Poems*, *The Folded Heart*, *The Neighbor*, and, most recently, *The Ledge*. He has received Guggenheim and Thomas Watson fellowships, two NEA fellowships, a "Discovery"/*The Nation* Award, the Alice Fay di Castagnola Award from the Poetry Society of America, and a Pushcart Prize. His poems have appeared in *The New Yorker*, *Antaeus*, *The Nation*, *The New Republic*, and *Poetry*. Mr. Collier has taught at Yale University and Johns Hopkins University, and is currently the co-director of the Creative Writing Program at the University of Maryland.

Carl Phillips is the author of five books of poetry: *In the Blood*, *Cortège*, *From the Devotions*, *Pastoral*, and *The Tether*; his translation of Sophocles's *Philoctetes* is forthcoming. A finalist for the National Book Award and the National Book Critics Circle Award, Phillips's honors



Vivian Gornick



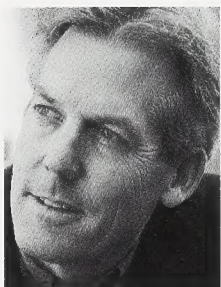
Jim Paul



David Baker



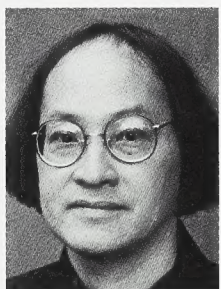
Linda Bierds



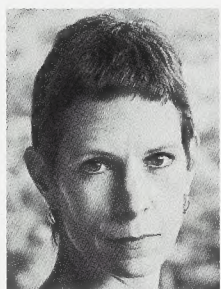
Michael Collier



Carl Phillips



Arthur Sze



Chase Twichell



Ellen Bryant Voigt

include fellowships from the Guggenheim and Massachusetts Artists foundations, the Morse Poetry Prize, the Pushcart Prize, and an Academy of American Poets Prize. Phillips is professor of English at Washington University in St. Louis, where he also directs the MFA program in creative writing.

Arthur Sze has published six books of poetry, including *The Redshifting Web: Poems 1970-1998*. A new collection, *The Silk Dragon: Translations of Chinese Poetry*, is forthcoming in 2001. He is the recipient of a Lila Wallace-Reader's Digest Writer's Award, a Lannan Literary Award, an American Book Award, and fellowships from the Guggenheim Foundation and the National Endowment for the Arts. He lives in Pojoaque, New Mexico and currently teaches at the Institute of American Indian Arts.

Chase Twichell has published five books of poems, the most recent of which is *The Snow Watcher* (Ontario Review Press, 1998). She's received fellowships from The National Endowment for the Arts and the Guggenheim Foundation, as well as a Literature Award from the American Academy of Arts and Letters and the Alice Fay di Castagnola Award from the Poetry Society of America. In 2000 she stopped teaching (at

Princeton) to start Ausable Press, to publish poetry.

Ellen Bryant Voigt has published five volumes of poetry — *Claiming Kin*, *The Forces of Plenty*, *The Lotus Flowers*, *Two Trees*, and *Kyrie*, a National Book Critics Circle Award finalist and excerpted for "Voices of 1918," a piece commissioned by the Vermont Symphony Orchestra. She has co-edited a collection of essays, *Poets Teaching Poets: Self and the World*, and a volume of her own craft essays, *The Flexible Lyric*, was released last year. A recipient of NEA, Guggenheim and Lila Wallace fellowships, Voigt teaches in the low-residency MFA Program at Warren Wilson College and currently serves as Vermont State Poet.

FICTION

Sandra Benítez, Puerto Rican and Midwestern by heritage, spent her youth in Mexico, El Salvador, and Missouri. Her novel, *A Place Where the Sea Remembers*, was translated into five languages and won the Minnesota Book Award and the Barnes & Nobel Discovery Award. A second novel, *Bitter Grounds*, also widely translated, received an American Book Award. A third novel, *The Weight of All Things*, was published in February. Benítez is a past University of Minnesota Edelstein-Keller Distinguished Writer in Residence. She



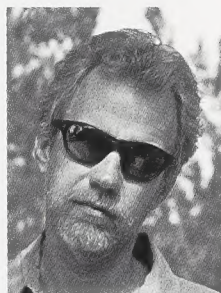
Authors Antonya Nelson and Victor LaValle on their way to a reading in the Little Theatre.

recently held the Knapp Chair in Humanities as Associate Professor of Creative Writing at the University of San Diego.

Robert Boswell is the author of four novels (*Crooked Hearts*, *The Geography of Desire*, *Mystery Ride*, and *American Owned Love*), two story collections (*Living to Be 100* and *Dancing in the Movies*), one play (*Tongues*), and one pseudonymous sci-fi novel. His stories appear in *Esquire*, *The New Yorker*, *Best American Short Stories*, *O. Henry Prize Stories*, *Pushcart Prize Stories*, and elsewhere. A recipient of grants from the Guggenheim Foundation and NEA, he teaches in the new MFA program at New



Sandra Benítez



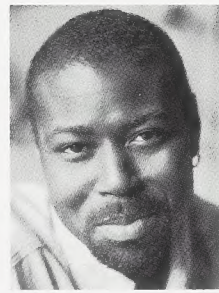
Robert Boswell



David Bradley



Lynn Freed



Randall Kenan



Thomas Mallon

Mexico State University. His new novel will be published in January 2002.

David Bradley is the author of two novels, *South Street* and *The Chaneyville Incident*, which was awarded the 1982 PEN/Faulkner Award and an Academy Award from the American Academy and Institute of Arts and Letters. His nonfiction has appeared in such publications as *Esquire*, *Redbook*, *The New York Times*, the *Los Angeles Times*, and *The New Yorker*. A recipient of Guggenheim and NEA fellowships, Bradley has recently taught in the MFA Program at the University of Oregon and at the Michener Center For Writers at the University of Texas, Austin. He is currently completing a nonfiction book, *The Bondage Hypothesis: Meditations on Race, History and America*.

Lynn Freed's novels include *The Mirror*, *The Bungalow*, *Home Ground*, and *Friends of the Family* (formerly *Heart Change*). Her new novel,

House of Women, is soon to be published by Little Brown. Her short fiction and essays have appeared in *Harper's*, *The New Yorker*, *The Atlantic Monthly*, *The New York Times*, *The Washington Post*, *Newsday*, *Elle*, and *Vogue*, among others. Born in South Africa, she came to the United States as a graduate student, earning a Ph.D. in English Literature from Columbia University.

Randall Kenan's books include *Walking on Water*, *A Visitation of Spirits*, and *Let the Dead Bury Their Dead*, a collection of stories which was nominated for the *Los Angeles Times* Book Award for fiction, a finalist for the National Book Critics Circle Award, and among *The New York Times* Notable Books of 1992. The recipient of many awards including a Guggenheim Fellowship and the 1997 Rome Prize from the American Academy of Arts and Letters, Kenan has also written a young adult biography of James Baldwin, and is a frequent reviewer for *The Nation*. He teaches at the University of Memphis.

Thomas Mallon is the author of five novels: *Arts and Sciences*, *Aurora 7*, *Henry and Clara*, *Dewey Defeats Truman*, and, most recently, *Two Moons*. He has written non-fiction books about diaries (*A Book of One's Own*) and plagiarism (*Stolen Words*), as well as two volumes of essays: *Rockets and Rodeos* and *In Fact*. His work frequently appears in *The New York Times Book Review*, *The New Yorker*, *The Atlantic Monthly*, and many other publications. The recipient of Rockefeller and Guggenheim fellowships, he served in 1998 as chairman of the fiction judges for the National Book Awards.

Kyoko Mori's most recent book is a novel, *Stone Field*, *True Arrow*. She is the author of two books of creative nonfiction, *The Dream of Water: A Memoir* and *Polite Lies: On Being a Woman Caught Between Two Cultures*; two coming-of-age novels, *Shizuko's Daughter* and *One Bird*; and a book of poems, *Fallout*. She is a Briggs-Copeland Lecturer in Creative Writing at Harvard University.

Antonya Nelson is the author of three novels: *Talking in Bed*, *Nobody's Girl*, and *Living to Tell*; and four short story collections: *The Expendables*, *In the Land of Men*, *Family Terrorists*, and the forthcoming *Female Trouble* (Scribner, 2001). Her work has appeared in *The New Yorker*, *Esquire*, *TriQuarterly*, and *Story*, and in anthologies including *O. Henry Prize Stories* and *Best American Short Stories*. She is a 2000-2001 Guggenheim Fellow, and she teaches at New Mexico State University and in the Warren Wilson MFA program.

David Shields's most recent book, *Black Planet: Facing Race During an NBA Season*, was a finalist for the 1999 National Book Critics Circle Award in criticism and the PEN West Award in creative nonfiction. He is also the author of two novels, *Heroes* and *Dead Languages*; a collection of linked stories, *A Handbook for Drowning*; and a work of autobiographical nonfiction, *Remote*, which received the PEN/Revson Award. His stories and essays

have appeared in *The New York Times Magazine*, *Harper's*, *Details*, *Village Voice*, *Utne Reader*, *Story*, *Witness*, *Threepenny Review*, and *Conjunctions*.

Joan Silber is the author of the story collection *In My Other Life*, and the novels *In the City* and *Household Words*, which won the PEN/Hemingway Award. Her work has appeared in *The New Yorker*, *Ploughshares*, *The Voice Literary Supplement*, and *The Paris Review*, and is included in *The Pushcart Prize XXV*. She has received grants from the Guggenheim Foundation, the NEA, and the New York Foundation on the Arts. She lives in New York and teaches at Sarah Lawrence College and in the Warren Wilson MFA Program. A new novel, *How Did It Happen*, will be published in fall 2001.

SPECIAL GUEST

Andrea Barrett's most recent book is *The Voyage of the Narwhal*; her other novels are *Lucid Stars*, *Secret Harmonies*, *The Middle Kingdom*, and *The Forms of Water*. She is also the author of *Ship Fever*, a collection of short fiction, which received the 1996 National Book Award. Her stories have appeared in *Mademoiselle*, *Story*, and other magazines, and they have been anthologized. She has received Guggenheim and National Endowment for the Arts fellowships, and currently teaches in the MFA program at Warren Wilson College.



Michael Palmer and contributor Sandra Norton.

ADMINISTRATION

Devon Jersild is administrative director of the Conference. She is the author of *Happy Hours: Alcohol in a Woman's Life*. Her short fiction has appeared in *The Kenyon Review* and *Ploughshares*, and has been anthologized in *The O. Henry Awards*. She has reviewed for the *Times Literary Supplement*, *The New York Times Book Review*, and *The Chicago Tribune*.

Noreen Cargill is administrative coordinator of the Conference. She has worked with writers and readers in several venues, most recently at an independent bookstore, The Book Rack & Children's Pages, where she directed the store's writing and language school and managed its publishing house, Onion River Press.



Devon Jersild



Noreen Cargill



Kyoko Mori



Antonya Nelson



David Shields



Joan Silber



Andrea Barrett

